

Playing Style of Mozart's Piano Concerto No. 20 in D Minor

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Abstract: "Piano Concerto No. 20 in D Minor", a great musical artist in Europe created by Mozart, has unique and contagious art style. In "Piano Concerto No. 20 in D Minor", Mozart used the playing feature of double exposition; meanwhile, minor was adopted to form tragic atmosphere, deepening hierarchy of feelings and richness of expression.

1 INTRODUCTION

Wolfgang Amadeus Mozart is a talented musician among the best European classical music composers. A series of musical works created by Mozart, including piano concertos, are all classical music examples of European classicism. These musical works are still popular, presented by various musicians. Mozart has a high degree of enthusiasm and talent for music creation, thus his musical works were equipped with lots of musical art forms. The classical musical instruments violin and piano were favored by Mozart. He created music with various genres based on violin and piano, including serenade, symphonies and sonatas, etc., promoting late European music of classicism to a new upsurge. "Piano Concerto No. 20 in D Minor" is a classical one in Mozart's numerous musical works. Its inherent characteristic and narrative style of music is formed through unique playing style. Mozart devoted much effort in "Piano Concerto No. 20 in D Minor", with relevant experience of musical creation. Therefore, "Piano Concerto No. 20 in D Minor" has distinctive features in playing style with more abundant feelings, which is worth in-depth appreciation and analysis.

2 "PIANO CONCERTO NO. 20 IN D MINOR" AND ITS PLAYING STYLE

There are not much works of piano concerto created by Mozart. "Piano Concerto No. 20 in D Minor" is a concerto composed of three movements, consistent

with traditional European classical music in structure. In the first movement, Mozart emphasized on playing the music with Allegro; atmosphere could be gradually formed through music of the band, conveying inner feelings and thought of Mozart. Especially, a dark atmosphere would be gradually shaped with the playing style, thus influencing audiences who listen to the piano concerto. The second part of theme melody mainly inherits the dark atmosphere created in the first part. An abortive and contemplative sadness arises out from the dark atmosphere, as a personal self dialogue with the soul. The playing form of personal monologue generates a unique sadness in "Piano Concerto No. 20 in D Minor", especially with dramatic sound effects.

The dignified music style is a unique playing style of Mozart in "Piano Concerto No. 20 in D Minor". Entering the second movement, Mozart makes the music into romantic atmosphere to express deep inner feelings, manifesting soft and gentle inner world of people. However, this playing style is different from precious musical works of Mozart. Precious piano works of Mozart are relatively positive in emotional coloring, while "Piano Concerto No. 20 in D Minor" has deeply shown a feeling of sadness. The soft playing in the second movement eases tension of listeners arose in the first movement to a certain extent. However, the playing method, transforming dark and gloomy atmosphere to soft emotional atmosphere, breaks composition features of traditional European piano concerto. The breakthrough makes "Piano Concerto No. 20 in D Minor" more classic.

In the third movement of "Piano Concerto No. 20 in D Minor", the playing returns to tense and

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dignified style as the first movement, and it is different from previous musical works of Mozart. Relaxed and soft playing style in the second movement stops abruptly with stagnation. This is a creative playing style completely subverting tradition. In a word, Mozart has a very special breakthrough in playing style of "Piano Concerto No. 20 in D Minor".

3 PLAYING FEATURES OF MOZART IN "PIANO CONCERTO NO. 20 IN D MINOR"

Mozart conducted innovations in methods and techniques of piano playing in "Piano Concerto No. 20 in D Minor". Thus, "Piano Concerto No. 20 in D Minor" has lots of distinctive features.

3.1 Multi-exposition Classical Playing Features

First of all, Mozart focused on inheritance of traditional playing in piano concerto of European classism. In the Baroque era, three-stage playing structure was adopted in traditional concerto, using Allegro in initial movement and final movement, with Adagio in the middle part. In arrangement of playing instruments, classical European music in the Baroque era integrated solo, concert and ensembles, promoting playing of musical instruments to have clear priorities and hierarchy. In "Piano Concerto No. 20 in D Minor", Mozart absorbed the art of arrangement in traditional European classism. Moreover, he integrated creating ideas of personal music creation and playing practice rather than blindly following traditional art forms. In the first movement of "Piano Concerto No. 20 in D Minor", Mozart adopted two expositions for playing, which was a breakthrough in terms of single exposition in traditional piano concerto. Band playing, concerto and solo were expanded according to needs. In the first exposition, band playing stopped in homophony part; in the second exposition, piano solo was firstly adopted, then transferred into piano concerto. Mozart had adjusted the objective relationship between musical tonality and playing in "Piano Concerto No. 20 in D Minor", thus the melody became dynamic music material. Therefore, different kinds of melody could be connected in music art space created by "Piano Concerto No. 20 in D Minor". Meanwhile, features of musical scale

and tone cluster in quick play were emphasized in "Piano Concerto No. 20 in D Minor". Mozart focused on artistic effects of tone cluster in the playing. The rapid presentation of tone cluster required high degree of playing skills. In the first movement of "Piano Concerto No. 20 in D Minor", Mozart achieved feelings expression through elaborate and gorgeous scale. In the second movement of Mozart, two segments of singing were adopted to show characteristics of piano concerto. Regardless of changes in concerto forms, or imitation of playing style from Sonata, Mozart remained consistent in homophony of the piano concerto. A sad and tense emotional atmosphere was presented through main playing instruments. The final movement returned to this emotional field once again, indicating imaginative playing talent of Mozart.

3.2 Creating Atmosphere with Minor Playing

Mozart also emphasized tonality of piano concerto in "Piano Concerto No. 20 in D Minor" with creation in art form. In precious piano concertos of Mozart, C Major was often used to create solemn atmosphere and more powerful momentum; F Major was adopted to exhibit thriving universe, thus achieving expression of surging feelings. However, in other piano concerto works, Mozart used some small tonality to better create unique dramatic playing effects. "Piano Concerto No. 20 in D Minor" mainly focused on expressing tension, anxiety and soft features in natural disposition, thus the basic tonality d Minor was used to provide new atmosphere. In "Piano Concerto No. 20 in D Minor", small tonality deeply shaped a tense and sad atmosphere. Through use of small tonality, "Piano Concerto No. 20 in D Minor" was filled with struggles faced in lives and darkness of inner world. Tragic effect in deep human heart was rendered, which was not very common in other piano concertos of Mozart. Mozart had attempted to create tragic atmosphere in other Minor piano concertos for artistic expression of gray human inner world. However, in "Piano Concerto No. 20 in D Minor", Mozart had unique expression and understanding in shaping artistic atmosphere. Especially, precious piano concertos of Mozart were optimistic and relaxed. In stark contrast, "Piano Concerto No. 20 in D Minor" deeply presented tragic atmosphere with huge scenes, which was the result of Mozart's ideological transformation in musical art.

3.3 Symphonic Style and Theatricality

In "Piano Concerto No. 20 in D Minor", Mozart emphasized penetration and cooperation of theatricality and symphonic style. Mozart created "Le Nozze di Figaro" while creating "Piano Concerto No. 20 in D Minor". The symphonic features of the former had profound impacts on the latter. In "Piano Concerto No. 20 in D Minor", Mozart combined theatricality and symphonic style and highlight this feature. Thus, the expression of personal feelings of inner world had deep hierarchy and richness. Mozart also focused on some solo with dramatic effects. Solo possesses showy characteristics to make hearing more concentrated. Theme of the piano concerto can be deepened with narrative effect of orchestral music. The strong unity of opposites reflected superb piano playing skills of Mozart. Mozart did not completely follow playing ways of traditional classical piano concerto. Especially, he did not necessarily present artistic expression through development of music. Instead, band play was introduced to form a concert with symphonic features. This way of playing is an important feature of "Piano Concerto No. 20 in D Minor".

4 CONCLUSIONS

"Piano Concerto No. 20 in D Minor" is one of Mozart's outstanding piano concertos in terms of playing art. Mozart created a unique way of playing in "Piano Concerto No. 20 in D Minor" to promote development of piano concerto, thus making piano concerto become a music form with artistic romance. Although influenced by creative concept of European classical music, Mozart had not entirely lost personal style and features. In "Piano Concerto No. 20 in D Minor", Mozart showed his own artistic expression in musical art. Unique atmosphere is formed through mutual switch between multiple play modes; expression of personal feelings is rich in hierarchy, making feelings richer and more vivid in piano concerto. "Piano Concerto No. 20 in D Minor" has become unique classic music in European music history. Therefore, in-depth research on artistic features of "Piano Concerto No. 20 in D Minor", especially on its playing style, can promote better understanding of Mozart's artistic ideas.

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